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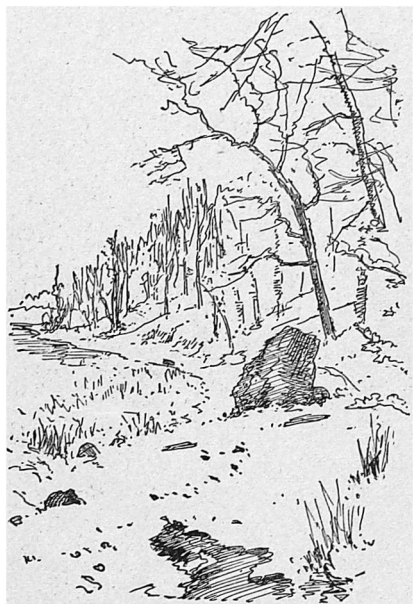
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Finally, when the modelling is complete, put on the highest lights with a full brush, taking care that the color used is absolutely right.

If these directions are attended to, and the right tints are laid on in the right places, there will be no need to re-touch, and the work may be taken up the next day where it was left off.

To prevent an awkward join between the two days' work, do not leave off at an outline, but carry the paint



FIRST STEP. WINTER LANDSCAPE.

FROM A PHOTOGRAPH BY L. W. SEAVY.

a little over the edge; and begin the next day's work with some of the same (or exactly similar) color, painting a little of the edge of the previous day's work; the join will then not be visible.

CAROLUS DURAN'S MODE OF TEACHING.

THE method of instruction pursued in the atelier of Carolus Duran is described as follows by one of his pupils, in John Collier's "Manual of Oil Painting" (Cassell & Co.):

The model was posed on Monday, always in full light, without shadow effect, and against a strongly-colored background, which we had to imitate exactly in its relations to the figure. The figure was drawn in in charcoal, then we were allowed to take a sable and strengthen the outline with some dark color mixed with turpentine, but not to make any preparation, nor put in conventional brown shadows. The palette was set as follows:

Black, verte émeraude, raw umber, cobalt, laque ordinaire, brun rouge or light red, yellow ochre, and white (the colors being placed on the palette in this order from left to right).

We were supposed to mix two or three gradations of yellow ochre with white, two of light red with white, two of cobalt with white, and also of black and raw umber to facilitate the choice of tones.

We were not allowed any small brushes, at any rate for a long time—many months or years.

On Tuesday Duran came to criticise and correct the drawing, or the laying in of the painting if it was sufficiently advanced. We blocked in the curtain first, and then put in the figure or face in big touches like a coarse wooden head hewn with a hatchet; in fact, in a big mosaic, not bothering to soften things down, but to get the right amount of light and the proper color, attending first to the highest light. The hair, etc., was not smoothed into the flesh at first, but just pasted on in the right tone like a coarse wig; then other touches were placed on the junctions of the big mosaic touches, to model them and make the flesh more supple. Of course, these touches were a gradation between the touches they modelled. All was solid, and there were no gradations by brushing the stuff off the lights gently into the darks or vice versa; because Duran wished us actually to make and match each bit of the tone of the surface. He came again on Friday to criticise, and on that day we finished.

Art Notes and Hints.

[From John Collier's "Manual of Oil Painting."—Cassell & Co.]

WITHOUT study from the nude there is no serious figure-painting possible. If the artist have conscientious objections to this kind of study he must confine himself to landscapes and still life. It matters not what kind of figure-pictures he wishes to paint, he will never be able to draw the figure properly, whether draped or otherwise, unless he has gone through a preliminary course of study from the nude.

* * *

IT is a pity for a student to bother himself with elaborate detail, which he can only see when close to the object, for there is no difficulty in painting detail; the real difficulty lies in getting the general truth of tone and tint.

* * *

WHEN the student can honestly say to himself that his studies of still life are thoroughly accurate, he may begin the practice of landscape. And the sort of landscape he should choose is one that most resembles the work he has been doing hitherto. . . . For instance, he should take a bit of old wall, and only work at it when the sky is gray, leaving off painting whenever the sun comes out. The painting of sunlight must not be attempted for a long time, for it is not only difficult on account of its dazzling the eye, but it is also a terrible offender against our law of reasonable permanency of effect, as every shadow it throws is continually changing its position.

* * *

IN painting out of doors a small hand-glass should be as indispensable as the palette, and should be constantly consulted. The so-called "Claude" glasses, or black, convex mirrors, are sometimes of service, especially where



THE PALISADES. WITH ACCESSORY FIGURES.

FROM A PHOTOGRAPH BY L. W. SEAVY.

the light is very strong, as they tone the landscape down until it looks more like a picture.

* * *

IT is as well, in the first stage of still-life painting, to introduce a bit of stuff here and there, and carefully study its folds; but for the systematic study of draperies there is nothing like a lay figure.

* * *

MOST of the female models of the present day are apt

to be stumpy, i. e., short in the leg. This must be corrected in all figures with any pretension to dignity and grace. The fault generally lies chiefly in the lower leg, that is, from the knee downward.

* * *

THERE are some points that the portrait-painter should be firm about. He should never flatter his sitter; he should paint him at his best, if he can, but that is all. He should never make him younger or better-looking than he is, nor give him an amiable expression if he never



SECOND STEP. WINTER LANDSCAPE. ARRANGED AS A PHOTOGRAPHIC BACKGROUND.

FROM A PHOTOGRAPH BY L. W. SEAVY.

does anything but scowl, nor put him in a graceful attitude if he is essentially ungraceful.

* * *

If the sitter will not talk, the next best plan is to get some one to read to him; but, amused he must be at all costs, or the portrait will inevitably reflect the patient misery of the subject. Nor should the sitter be bullied about sitting very still; of course he must not be allowed to fidget too much, but a man who is always thinking of his position can hardly help looking awkward and constrained; and, above all, he must be given a rest whenever he wants it; and, even if he do not want it, he must have one as soon as he looks tired.

* * *

THE painter should habitually work a good way off from the object, but should from time to time place his picture side by side with it, and then look at them both together from a distance. As a further aid in detecting inaccuracies a large upright looking-glass in the room is invaluable.

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THE advantage of having a fresh view of one's picture, such as the looking-glass gives, cannot be overestimated. In painting, as in everything else, there is a fatal tendency to become accustomed to one's faults. There is nothing like seeing them from a different point of view, to give renewed freshness to one's pictorial conscience.

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As a medium to be used with the colors, I think, on the whole, a mixture of copal, linseed oil and turpentine is the best for general purposes. It should be mixed in about equal proportions of all three, unless the picture be required to dry quickly, when the linseed oil should be diminished, or even left out altogether. The medium should be held in a dipper fastened on to the palette.

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SOME pigments, such as rose madder, remain in a fit state to paint with after having been on the palette for many days, but others become sticky in a day or two. As soon as they are in this state, they should be thrown away. Colors can be kept moist for some time by putting them in water, but, as a rule, it is not worth while to do this. A considerable economy can, however, be practised in brushes by always cleaning them oneself.

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COLOR laid thinly on a dark ground appears colder—i. e., bluer—than its natural hue, whereas a thin coat of color, on a light ground (such as an ordinary canvas), assumes a warmer—i. e., a more orange hue.